



## Remembering Aparicio



## CONTENTS

page 2	<i>An Interview With Harry Mulford</i>
<b>Remembering Aparicio</b>	
page 4	Rupert Garcia: <i>Snapshots of Aparicio</i>
page 5	Wilfredo Q Castaño: <i>Canto Para Aparicio Gil</i>
page 5	A selection of Aparicio's photographs
page 8	Patricia Acevedo and Hedi Framm: untitled poem
page 9	Jack Fulton: <i>Muy Chevere</i> <i>And About the Scholarship</i>
page 11	<i>Tom Young Quits</i>
page 12	T.va Stein: untitled poem <i>Reading the Fine Print: bylaws, elections, etc.</i> Student Senate nomination blank lecture schedules and otherwise useful information

## CREDITS

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## SFA EYE

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We desperately need people competent in typing, layout, some one with a car, writers, etc, etc. We are currently setting up our new staff for the Fall 77. The first meeting for the staff and all interested students will be on Thursday, September 8, 4:30 PM at the EYE office opposite the Store and the World Studies offices. Bring something to eat/drink.



# An Interview With Harry Mulford:

WHEREIN OUR  
RESIDENT ARCHIVIST  
TELLS TALES  
OF THE INSTITUTE  
FROM BEFORE  
THE TOWER GHOST  
AND EVEN BEFORE  
THE TOWER;  
THE PAST REVEALED,  
MYSTERIES EXPLAINED,  
AND NEW ONES  
BROUGHT TO LIFE



DIANE KITCHEN: Well, primarily, we wanted to talk over the historical aspects of the school, when it started the different stages: I know it was up in the Mark Hopkins mansion or some form of it was. Maybe you could give us a brief introduction to that.

HARRY MULFORD: About 1865 a group of the local artists got together and formed an organization called the California Art Union, primarily for exhibition purposes. By working together they could do it better than if each one tried it alone. It lasted a couple of years and then folded.

DK: Did they have a gallery where they could exhibit?  
HM: Well it was usually rented spaces.

Then in 1871, many of the same people regathered and again formed a type of union. This was in March, and out of that grew the SF Art Association. They also had the backing of a number of laymen. One of the early members was a mayor of SF at the time. In fact, we've had two mayors who've been on the Board, another was on later.

By 1874 they had done well enough to open a school, which they had planned to do from the beginning. They formed it on a broader scale, I think, the second time they worked on it. That time they got... well, before the school opened they were meeting in various places, in rented rooms, the old mercantile library, museum room, wherever they could find a space at the time. And they had two exhibitions a year: one in the spring and one in the fall. Then they finally rented rooms at 313 Pine St and they opened up the art school.

The first day of school was February 9, 1874, which happens to be my birthday, so I can remember that. They had about 61 students.

FRED HAWKINS: Wait a second, you're not 103 years old are you?

HM: No, it was my birth day not my year.

I might mention, traditionally, the first student to enroll was Christian Jorgensen. He was fourteen and they said he was sitting on the steps, waiting for the school to open. Theodore Wores also attended: they were both about fourteen. Theodore Wores later was the Director of the school, from about 1906 to 1913.

DK: What was the name of the organization at this time?  
HM: It was called the SF Art Association and the school was the California School of Design.

About 1878 they moved to 450 Pine St, which was a better place. It was over the California Market, which was a farmers' market: each person had a booth and sold their wares. You could go in and have your dinner, going from place to place. The building upstairs was shared with the Bohemian Club who had moved in there in 1872 when they had formed.

DK: Who were the original people who started this association?

HM: Well, let's see: William Keith was among the group. DK: Keyes?

HM: Keith, and Thomas Hill, they were both landscape painters. Samuel Marsden Brookes was more or less a still-life painter. Jaques Gideon Denny was a marine painter and then Jaun Wandesforde, he was the first president. In fact the original meeting was in his home.

FH: It sounds like there were only a half dozen people.

HM: There were about 20 to 24, something like that. I haven't been able to get a complete list. When it was published in the paper—Noah Brooks was among the group too; he was the editor of the Alta California and he wrote it up about the meeting—he said he couldn't tell too much about it because it was an informal meeting. So he wouldn't say who was there. The names I've gotten were mostly out of the minutes and they didn't list everybody.

There was a membership group also. From what I've been able to find out, I think possibly, Joseph Charles Duncan was one of the first members. He was later President. That was Isadora's father and in fact, he was President at the time when she was born. (Which they

have discovered is a year earlier than had been thought. They finally found her baptismal certificate.)

DK: So it was over the California Market and sharing with the Bohemian Club.

HM: Also, the first semester of school, Fanny Osborne and her daughter, Isabel, came over from Oakland to attend school. That was in 1874 and in 1880 Fanny married Robert Louis Stevenson. Virgil Williams was the first director of the school and the first instructor. I think they only had one instructor at first and gradually...

DK: One instructor for the first year?

HM: There were like 60 students.

DK: And one instructor?

HM: Right.

DK: Painting.

HM: It was a general course of things. They didn't have any sculpture. Painting, drawing mostly it was based on that.

It was Virgil Williams' wife Dora Williams who stood up at the Stevensons' wedding when they were married. Shortly after that the Stevensons took off for the South Seas.

FH: They didn't have any of the original artist members teach any classes?

HM: Not that I've been able to determine because they usually hired somebody else.

When they formed the group they searched around and they picked Virgil Williams to be the Director. Except for about a six month period after Virgil Williams died, while they were looking for another director, and Thomas Hill voluntarily ran the school, that was as close as anything to teaching. They were running it from a trustee's point of view rather than being instructors.

FH: Were they in rented quarters for very long?

HM: They moved into 450 Pine about 1878 and in 1893 moved into the Mark Hopkins mansion. After Mark Hopkins' death his widow married Edward Searles, who was, depending upon what people thought of him, variously called an interior decorator or an architect. He was, I guess, about twenty years younger than she. After her death he gave the mansion, which she had built, in trust to the Regents of the University of California for use by the Art Association. So in 1893 we moved into the mansion.

DK: So, it already had become a part of the University of California at this point?

HM: Yes, that's where our affiliation comes from. At one time they had hoped to become a state supported school. I haven't determined just why it didn't happen. Our affiliation still stands. The Regents hold the trust to the property here but they have no control over the school.

FH: The Hopkins burnt down in the Fire?

HM: Yes.

FH: So they had it only for a little while.

HM: 1893 to 1906: 13 years. During that period it was the center for art and SF social life. They had parties. A big ball every year.

DK: The Beaux Arts Ball.

HM: Yes. And one of them was attended by the young Alice B Toklas dressed as Carmen. If you ever see some of the old photographs, on top of the hill where the Mark Hopkins mansion stood was the highest point in the city and you could see it from most of the city. So whenever they had a party and the place was lit up everybody knew it.

DK: Didn't the Art Association use the top floors of the mansion?

HM: At first. The third floor was used as the school rooms. Later Searles gave some more money to have the stables remodeled. That was on the corner of Pine and Mason.

DK: So they owned the whole block.

HM: The half block. Stanford, Leland Stanford owned the other half and his mansion was there.

When you speak of the stables, most people have

the wrong idea. A photograph of what the stables looked like showed elaborately carved stairways inlaid wood, chandeliers, they were incredible places. Whether the stables were ever used or not because the mansion itself was not used much—she married Searles and went East shortly after it was finished. So it probably didn't take, the remodeling was just the taking out the horse stalls and making rooms out of them. They were luxurious places. The mansion itself was used: the library, later Searles gave some money to have the conservatory remodeled into a gallery. He named it after Mary Frances Searles who was Mary Frances Hopkins. They had a permanent collection in the mansion as well. They charged 25 cents, I think, and people would go in and see the mansion. There was a pipe organ in the lobby, very elaborate carvings.

Through most of the Mark Hopkins period the Director of the school was Arthur Mathews. About 1973 the Oakland Museum had the Arthur and Lucia Mathews show. It was a really nice show of California decorative art.

FH: What sort of people went there as students?

HM: Frank Norris, the novelist, when he was a teenager went to school for a short while. He was the one who wrote the McTeague which was made into the film Greed. Bud Fisher attended school there: he was the creator of Mutt and Jeff. Homer Davenport was a student also; he was, I guess you could say, a political cartoonist. When he was in Arabia he brought back some horses and started a certain breed still being carried on today. They're called the Davenport.

Emily Carr attended. She was here for about four years. She's getting a big revival. She's considered now Canada's major or most important female artist and one of the major artists altogether.

FH: What time span is this?

HM: 1889 to 1894. In her autobiography, called Growing Pains, she describes the school when she was here, somewhat romanticized but very charming. She describes the move into the mansion.

Later, Isabel Fields, who was Fanny Osborne's daughter, wrote her memoirs and she describes coming to school and the California Market and so forth.

DK: Was that a great outdoor market?

HM: Well, no. It was an indoor type, like a farmers' market. It was covered and went all the way through from California to Pine, covering almost half the block.

Well, after the Fire, they saved some 50 odd paintings out of the collection, not much else really. I think when they opened the safe after it had cooled enough they had two or three account books. One of them evidently was the minutes. We have the minutes from 1871 to 1889. That's the Board minutes. Then there is a gap until 1906 when they started pulling themselves together after the destruction. The College Committee minutes which started in 1873 through 1904 or 5 apparently were in the safe and were also saved.

About less than a year afterward they managed to build a small structure on the foundation of the ruins. The school opened again in 1907. That's when Theodore Wores came in as director. About 1917 they changed the name of the school from the California School of Design to the California School of Fine Arts which became the best known name of the school. It was known by that name until 1961.

FH: Is that when they became a degree awarding school?

HM: No, that was in 1954, I think it was. It was when they started giving the Bachelor's and the Master's came in 1958. Some time in the 60's it started broadening out the areas. I think it was in the 60's that Film became a major.

DK: I think it was in 68 or something like that.

So we're somewhere around reconstruction time: how long did it remain makeshift?

HM: It was on top of the hill where the Mark Hopkins Hotel now stands until 1924 when they sold the property. For about a year maybe less they had a school





in rented quarters on California St down by Market St. That's while they were building this, the old building here. This one was done in 1926.

DK: How did they finance this one?

HM: The sale of the Hopkins property. They got \$350,000, I think it was, for their property.

DK: So the Regents were pretty generous in allowing it stay Art Institute domain.

HM: Oh, there's no problem there because as long as we were a going concern they had... we had to go to them to get permission to sell the property and work through them.

DK: I see, so it's still our own—

HM: It's in trust to them which, I would imagine, keeps it from being taken over by any faction.

FH: So that's about 18 years of not having this school and being in temporary quarters.

HM: It was a type of temporary building that seemed to work out pretty well. They eventually built a gallery on there. That's when they acquired the Emanuel Walther collection for which the new gallery is named.

DK: Did he donate any part of the collection?

HM: Yes, he gave a bequest on his death. I've paper-work on that but I haven't read it all or followed it through. In 1915 the Palace of Fine Arts was built for the Panama-Pacific International Exposition. The fair closed in December 1915 and in January the Art Association continued the exhibition in the Palace. There were some changes but they kept a large part of the exhibit. That closed in April, I think, because in May they opened it as a museum. It was called the Comparative Art Museum. That's where the Exploratorium is now.

FH: That's quite a place: almost an airplane hanger.

DK: Hanger. That's what I associate with it too.

HM: Well, they didn't put the ornamentation back up on the building that was there originally.

DK: What was on the inside?

HM: It was divided off into sections and rooms, there's some photographs. It was done quite nicely originally. The outside of it had ornamentation very much like the rotunda. It now looks as if it were added afterwards, it's so smooth. Originally it had statuary and figurines going around the edges.

In 1921 they changed the name of it to the San Francisco Museum of Art. It was there until about 1923 or 24. The building then was getting to be in such bad condition that they finally did close it off. People couldn't even go in because it was dangerous for falling plaster. It was basically just a plaster building. Bernard Maybeck, the architect, had designed it to crumble gracefully; so it would become a Roman or Greek ruins. I guess it wasn't quite so graceful in its crumbling.

So for a while the Museum was homeless. We managed to carry on our annual exhibitions, the Art Association exhibitions, but the Museum just went into limbo.

In 1930 James Phelan died. He was the Mayor of SF, US Senator of California, he was on our Board for many years and at one time President of the Board. In fact, he was on the Board when he was about 24 and on and off most the rest of his life.

He left, I think, \$100,000 to the Art Association to erect a gallery. They'd made plans to put a gallery in back of here but then they discussed it: they had already been in with the City of SF, the University of California and others about the War Memorial complex and about doing the Museum down there. They finally decided—

DK: Give the money to them.

HM: No. There were arguments with the Veterans and so forth about whether they could have a gallery there. They finally settled all that and decided to use the \$100,000 for scholarships. There is still a Phelan Award that is given through, I believe, the SF Foundation.

It was in 1935 when the Museum opened for-

mally with their first exhibition. I haven't traced down exactly at what point the Art Association ceased to be in charge of the Museum, who eventually broke away and became an independent organization.

FH: I thought the Museum worked out an arrangement with the VA that they would split the building.

HM: Yes, they had to work that out and there were some problems. I read some correspondence where they were sort of arguing back and forth. For a while it was uncertain whether they were going to get that area or not. Even the Historical Society put in a bid to get some space up there too which they didn't get.

What became the SF Museum of Art grew out of the Mark Hopkins where they had a gallery. I don't know just how big it was (it's hard to tell from the talking in the minutes about how big it was) but they had a gallery in what they often referred to as the temporary building; it was temporary for 20 years.

For a good length of that time they had a gallery there but it still was limited. It was a gallery not a museum. Then the Palace of Fine Arts actually became the Museum because they had the space.

DK: This building was finished in 1926, wasn't it?

HM: It opened formally in January 15, 1927.

FH: Who designed it?

HM: Arthur Brown Jr of the Bakewell & Brown firm. They did City Hall, the War Memorial building. Arthur Brown Jr did Coit Tower; he did a number of buildings down at Stanford, some buildings at UC Berkeley, Temple Emmanuel which was built the same year as ours, and three buildings in Washington, DC. He was a major architect of the period.

FH: I just found out that the room next to the school store was an open court— which explains a lot of hallway windows that don't go anyplace.

HM: Right and you'll notice a kind of brick walkway outside of Merylee's office.

DK: Right into the Humanities Conference Room.

HM: Yes, that was all open brick area. It was kind of bad because every time it rained it would get flooded and go down into the lower hall through the walls.

FH: I was talking to Richard Miller who said the Administration got the idea for enclosing the space from Michael Henderson, who built a studio under the steps leading to studio 16, with a canvas or something of rather small means, I guess. They decided after seeing that that they could use it for something else if they enclosed the top.

HM: It could have been, he was here about that time.

FH: Does that have anything to do with this building becoming a historical landmark? Would they have to take that back?

HM: No, I don't think they have to restore that as one of the criteria. The Landmark Board is pretty good; they don't make unreasonable demands on people. Usually, they try to work with the people and try to get them to work on the place before they establish it so by that time it is basically in the form it should stay in.

DK: What would have to be done before this is declared a historical landmark?

HM: It was up before the Board and I didn't hear the outcome of it. I was involved in the application because I wrote the history of the school and the architectural description for the Board that they used for their study. They recommended that it become a landmark. Then it went to the City Planning Commission and members of our Board became disturbed about it and had it called back for further discussion. I got out at that point and I haven't heard what the final outcome was.

FH: The latest I heard the Board passed a resolution trying to get no landmark status declared, if they were given the choice.

Besides the courtyard there was also a cafeteria where the—

HM: Film room is now. Well, there's a fireplace in the film room and right next to Alice Eckhart's desk there's a fireplace behind the panel. The office complex used

to be a social hall. Then in the library there's the third fireplace: all directly above each other.

The wall on this side of the film room had windows going out on a terrace.

DK: Yes, I remember that.

HM: Were you here before the new building?

DK: Yes, you were the cashier.

HM: I hadn't thought that you could remember that far back.

DK: Well I was here and then I left and then I came back for the graduate program.

HM: It was a really beautiful backyard.

I've been coming across a lot of old photographs and negatives that I'm going to have printed up. Some-time I want to do a display on the backyard.

Roy Ramsing did a lot of footage which he's never gotten around to putting together during the destruction-construction period. Evidently, he said he didn't happen to get any footage of the backyard before. So, there's going to be some of my photographs that I have to fill in.

FH: Besides the cafeteria, the social hall and the one open courtyard, have there been any other changes to this building?

HM: Yes, mostly minor. The library originally consisted of the reading room where the fireplace is. The loggia area was originally open to the patio. You can see where the pillars were and those redwood frames and the big windows were added later. Then the library expanded out into that area.

DK: What is now part of Printmaking used to be a drawing room—the room that's on the right when you go up the stairs.

FH: Studio 3.

HM: 1, 2 and 3 were all part of the Design Department. 4 and 5 were Printmaking. Where the film room is now, studio 8, was a sculpture area.

DK: That was Sculpture and it went down two levels. Plaster was on the first, and pots and throwing wheels down below.

HM: Right and the ceramics were way out in the front of studio 9.

DK: That was a wonderful old section.

HM: Let's see: 8 was clay sculpture, 10 was the first level, plaster, the back area was ceramics. Then there was a wooden shed going out the back where they had stone sculpture.

FH: If I count right there were five levels: the top level 1 and 2, then 3, then 4 and 5, then 8.

HM: I don't know where 6 and 7 went.

Where the Print graduate room is now the ladies room used to come all the way to the front. It was a locker room. The men's room came all the way out with a locker room. Those could have been 6 and 7.

The store at one time I've discovered used to be where the mailroom is now. The present store area was a women's toilet area and showers. Clear down by the bottom by Jones St, studio X, used to be a men's locker room. And where you go into 19B or 20B by the Jones St. exit there used to be a small apartment.

Little changes here and there along the way but the basic structure of the school has been very little altered with the exception of the holes that they cut in the concrete walls in photo. And of course with the new building they took off the back porch and squared off some of the sections.

FH: What was studio 16? It seems to have had several other things going on, especially with the upper levels in the back of it.

HM: I think it was a drawing room at one time but Photography soon took it over. Photography had very little area to begin with.

FH: When did they start?

HM: They started in 1946. Ansel Adams set up the department. He was here until about 1952. Minor White, Imogen Cunningham, Dorothea Lange, F. Ward Weston: all were involved either teaching

continued on page 10



DURING THE EASTER WEEK OF 1977, PHOTOGRAPHER APARICIO GIL was lured into swimming by the sacred waters of the Colorado River. Shortly after plunging into the ice cold and forceful waters, the powerful undercurrent took control of Aparicio's movements. Upon realizing the life-death significance of his desperate situation, Aparicio stretched out his arms, forming his body into a cross, and looked heavenward in reverent acceptance. He was then swept away. The river's mighty flow is ancient and wise. The purity of its crystal clear water, its baptismic power were, in a sense, what Aparicio sought to experience and express of the world through the use of light.

A SON OF BOGOTA, COLUMBIA, a son of centuries of historical exploitation, he was determined to struggle to further the possibility of freedom for all oppressed peoples. I can still see his beaming smile and his laughing hazel eyes— eyes of compassion in search of "truth." The diffusion of Aparicio accentuates his earthly contributions of this search left to us in his images and in our memories of him. He organized the play of light of our now polluted atmosphere to make moving and revealing pictures; he organized artists to free themselves and their community from the social pollution of this suppressive society.

LIKE THE LIGHT FRAMED AND SEEN through the accurate lens of the camera that expressively embraces the surface of the visual world, Aparicio's presence is now similarly felt by those of us who had the pleasure of knowing him, working with him, or who have seen his photographs. He intensely wanted to SEE and share his experience of the world. His feeling for light exposed us to the subtleties and harshnesses of la Raza's oppression and freedom, love and hate, beauty and ugliness, and la Raza's will to endure and overcome years of social obstacles and pressures. Aparicio knew that light exposes both the best and the worst of not only la Raza, but of all peoples. Because this fact of light is universal, we can sense Aparicio's search for human truth in whatever he photographed.

## Snapshots of Aparicio

the socio-aesthetic play of dark and light in what he saw, photographed, and came to understand. He has left us a short but dramatic pictorial legacy— a legacy of aesthetic-engagement.

APARICIO FIRMLY BELIEVED that for the artist to make "significant work" she/he MUST maintain contact with their people, their history, their community. He was a living example of this philosophy and those who knew him gained from his courageous praxis. He was devoutly and creatively involved with the community of his alma mater the San Francisco Art Institute and that of the Mission District of San Francisco. At the Art Institute Aparicio was always willing to help anyone in whatever way he could— by helping students fill out administration forms, assisting others in understanding the camera or photography to helping organize student exhibits and aiding in student involvement with the workings of the Art Institute. Above all, Aparicio's main concern while at the San Francisco Art Institute was for the betterment of Raza and other Third World students. Make no mistake about it, he was well aware of the historical and systematic exclusion of Third World peoples from not only the "official art world," but from that of "official art schools," such as that of his alma mater, the San Francisco Art Institute.

IN SO FAR AS APARICIO'S involvement in the Mission District is concerned, he was seriously and energetically occupied with a myriad of cultural activities. He was a founder of the Mission Foto Workshop, exhibited and helped organize shows for the Galeria de la Raza, and was an active member of the Mission Cultural Center. Aparicio was also involved with community media and worked with the newspaper El Tecolote and the magazine Tin Tan, both of San Francisco. While in Los Angeles, he worked on the newspaper The Valley Star. In addition, radio broadcasting attracted the creative talents of Aparicio and he worked with the Latinoamerica Awakens Collective at KPOO (SF) and KPFA (Berkeley). While working with the Collective, he helped organize audio-visual presentations concerning various topics of Third World struggles.

APARICIO'S COMMUNITY INVOLVEMENT also included his great love and respect for children and he worked as a bilingual teacher at the school Compañeros del Barrio. He clearly believed that the betterment of the world lies not only with those now active, but also with our very young— our future artists, workers, politicians, doctors, and the like.

THE SACRED RIVER THAT ADOPTED and guided Aparicio on his sacred voyage of eternity, permeates us all and as we live and see the dancing rays of the sun's light, Aparicio will be with us. His prismatic eyes sought the clarity of light and the various secrets of enlightenment offered us by experiencing life's thousand and one socio-aesthetic contradictions. Aparicio has now become light itself; he attends and defines what we now see. His warm presence is light, and in darkness he soundly sleeps and dreams of awaking to a world triumphed by the oppressed, a world made beautiful by a free people.

—Rupert Garcia

¿Donde andas ahora compañero?  
ya que has soltado  
los mecatés del cielo

*y andas adelante como siempre  
la sonrisa  
azul de tus ojos  
que dejaste aqui  
en tus images....*

camarada  
no les tienes que decir  
donde la has yebado  
camarada  
ahi los esperas con las  
holas de mares verdes  
un hijo nuevo del rio  
y con el techo  
del mundo  
en tu  
voz

canto  
para  
aparicio  
gil

Where do you walk now friend?  
now that you have released  
the strings from the sky

*you walk ahead as always  
your grin  
as blue as the eyes  
that you left  
in your images....*

camarada  
you do not have  
to tell us where you are  
camarada  
but there you wait  
with the waves from green oceans  
a new son of the river  
and with the roof  
of the world  
in your  
voice

—Wilfredo Q Castaño  
May 1977

SFA

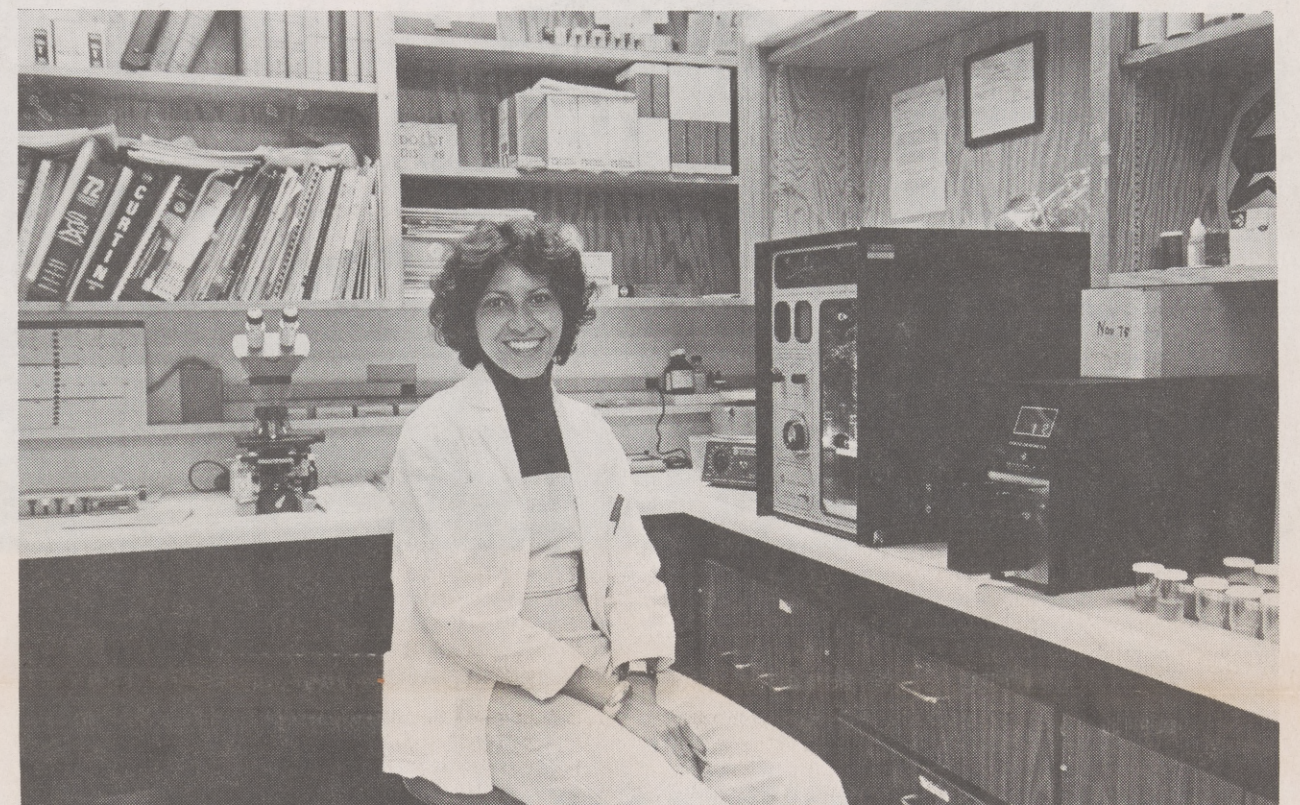
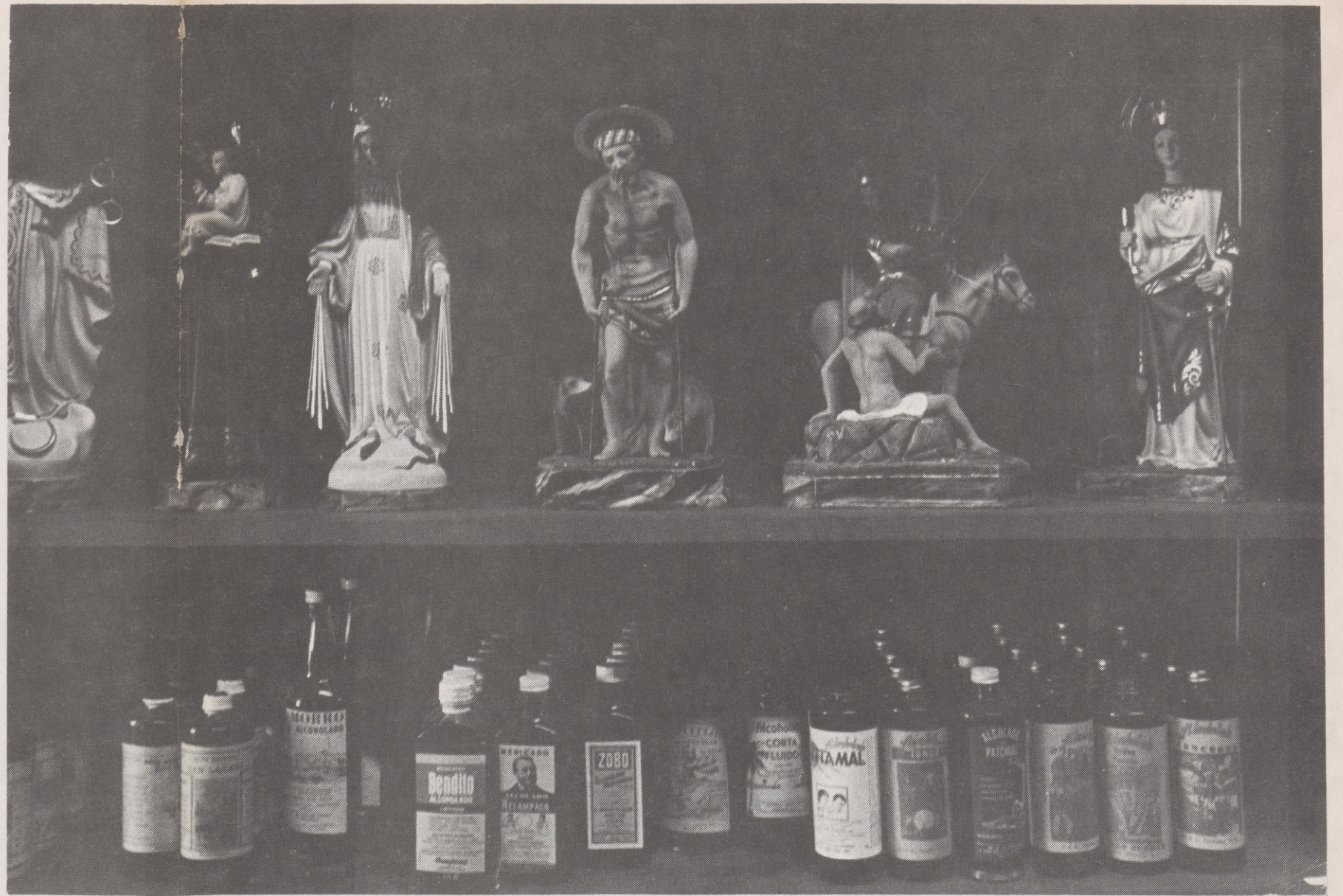
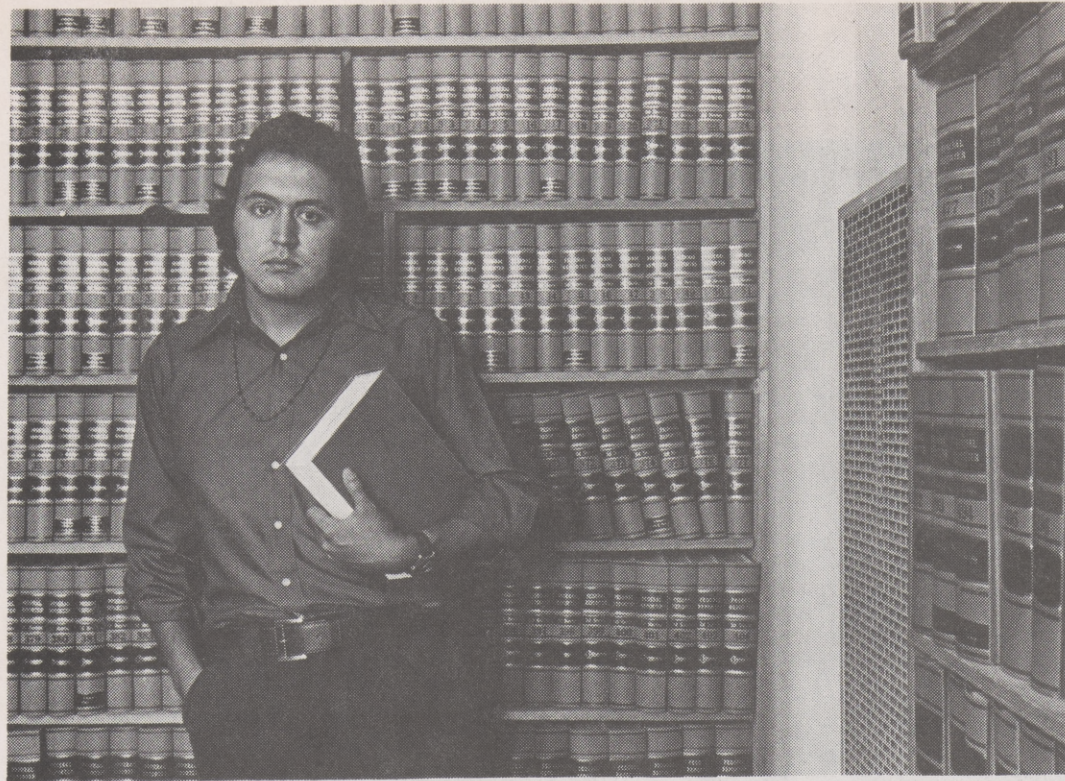




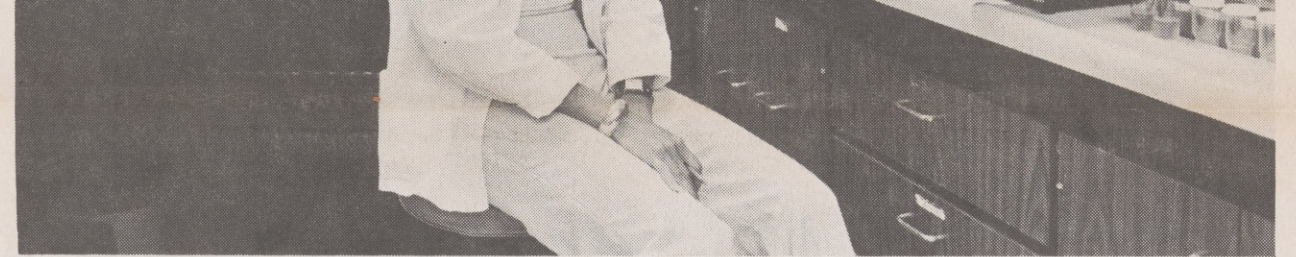
APARICIO GIL  
1951-1977















Your spirit above— captured  
still

walks with us

and those of us who had the fortune  
to know you/ be with you  
continue reaping the harvest  
of the seeds of

creativity/ passion for life  
which you sowed.

hermano, photography was your religion  
through the lens you expressed  
your humanity/ humility  
your private agony of oppression/ imprisonment  
your main goal to  
unify/ educate/ raise up  
el pueblo/ nuestra gente.

mystic symbolism/ realistic oppression  
were grabbed/ caught/ formed and recreated  
in the everyday occurrences of a person's life  
captured/ one second held for eternity  
by the magic of your camera.

aparicio, tu espiritu/ your spirit  
walks with us/ has grabbed us by the hand  
strongly

it works with us  
through our art/ colors our creativity  
though some may consider you

gone

those of us who knew you

know/ feel  
you are with us now  
more  
than ever before

You touch us forcefully  
and walk among us

... smiling

—Patricia y Hedi



It seems sometimes that I'm plugged into one of the cosmic chords of acupuncture. Threads like forces. Needles like points. As if I were the beak of a squid. Ten tackles. Me, myself, I, and.....

Shot from a cannon as a ball he was filmed and the news showed it. Excitement for the local color. As a photographer I laughed for he sued. As a photographer I laughed as through these seeing eyes all of us are shot from cannons. Depends on how the charge was packed, humidity, wind, attempt, experience and groups of bunches of others that control trajectory.

Saw a zen master american in slow motion on teevee tuther day cast onetwothreefourfivesix-how-do-you-like-your-blue-eyed-boy-now-mister-death-arrows-shot-at-him. Bite the bullet. The bullet stops the bird, but think of a cannonball striking a parrot flying through the air.

A few years ago the Art Institute initiated a program for minority folk in the bay area. I forget all the details but tuition waiver was considered by the faculty as taking an additional person on in the class. No sweat. Somebody who couldn't, could now participate. It was one of the better things to happen in the past few years at the college. Art, the visual language had some new accents. All sorts of things went on and Mary O'Neal went to Columbia. I remember Carl Neal running to the airport. Guided by Diane Harsh. Whizz. Pants falling, suitcase someplace. Whew. They all came back sooner or later and as an outcome I got into Columbia. Not from that, but later, Aparicio showed up. I miss him.

Now Columbia had always interested me. Primarily coffee through Jaun Valdez but I was always quite quick to savor the super just-over-the-top-high-up light green speckled red cedar smelling dope. And the rock and the flake, particularly the rosebud flake to shave and snort. Yes. I was hip but dumb. Aparicio taught me about Columbia. He helped me. Helped me get smarter. That's why I love to teach. I'm always finding somebody who knows a lot about something I don't.

Aparicio and I hit it off right away. He was in my beginning expression class I think. There had been many foreign students in the class before and their work had a strong analogue in their heritage i.e: what had been seen before, appeared again. Aparicio didn't have this and it surprised me. He had a facility for universal seeing: Eyesight for the blind. Well, to put it short, he was all over the place looking at this new San Francisco. On the street, in the park, etc, etc, etc. Always some stuff in class. Always something to say or question. We'd get a cup of coffee in the morning before class and stare at Coit Tower or the Bay and talk about photography, Columbia, politics, 100 Years of Solitude by Borges, and, like the book, it was a maze of mutual interests which would inevitably end up with him sort of slapping his lower thigh and saying chevere. Extremely good. Salience.

And so it went. Aparicio went through the photography department. We always stayed in touch and he'd bring a pound of muy fantastico ground coffee his mother had sent. Graffeo watch out. We got stoned together drank cerveza, we hired him as a monitor, I mean for a while there it was one cooking family happy down there at the old lab. He had an opening in the hallway gallery one night. Cooked dinner for everyone there on the spot. Fantastic enchilada type thing. Mucho cerveza. Nada sombre. I remember a great scheme he came up with as a joke. The coffee he got was packed hard as a brick. A brilliant thought would be to stuff in the center of it some coke. We'd make a million. Nobody would ever know. And then it'd be a frank discussion about Latin America's true relation to the US. And so it went.

Last April I decided to take my daughter Stephanie to the Grand Canyon. We would hike 20 or so miles to the junction of the Little Colorado, meet one of those rubber rafts and float out. When we got to the rim there was a foot of fresh snow and 25 degrees. One of the last reports I heard on the radio before we dropped into the canyon was someone had drowned this holiday weekend. I thought it a weird omen. I've hiked many hundreds of miles in the canyon, living in it for months, and this was the first death I'd heard reported while I was there.

Steph and I met three nice guys and we hiked together up the river. About at the point where two airplanes collided above the canyon in '58, there was an impasse. The river was 45 degrees. We built a raft. It didn't work. Back at shore Bob suddenly started. It was a black widow spider. We walked all the way back and took another route and arrived the next day at the Little Colorado. No boats came. The Colorado was too low. Kayaks barely made it. The Little Colorado because of the drought was its blue springs source most wonderful chalky turquoise color and about 60 degrees. Still no boats. So I said, rather than go back, let's take the sacred Hopi Salt Trail out. I remembered it from '68 but didn't quite remember where it was... but we took off anyway to hike for two days and if we didn't find it then go back. About 6 miles up is what the Hopi call their holiest of sipapu. The sipapu is the hole in the ground in the kiva through which life is ushered forth by the men of each clan. That is one of its functions. The Holy Sipapu is a bubbling mud pot about 30 feet high and 70 feet wide with a 10 foot hole in the center. The water below bubbles. Inside the rim fetish feathers are stuck in the wall. All five of us stood naked watching. We tossed in a piece of the mound and the water bubbled violently. If a piece of ordinary rock was thrown in nothing happened. I felt real strange on that mound with my daughter at the edge of the fourth world. Maybe I was doing something wrong.

We hiked the rest of the day and no Salt Trail. Christ. At 10 the next morning we found it. At the top two sets of raven rode currents and whistled like waterfalls echoing as they courted like mirrors. From the top it's 20 miles to the road. I signalled with my mirror to a truck. Five hours later we found the Navaho family who owned it and we all went to Tuba City junction on this Good Friday sunset. It was there I smoked the first joint with my kid and two fat Hopi's picked us up in a pickup and we rode the desert night toward the end of the trail. When we got home I found later that it was Aparicio that was the one who had drowned. I really don't know what happened.

The synapse got cut. The river cuts the canyon deeper down there and the rocks of vishnu schist are two and a half billion years old. There aren't many rocks like Aparicio.

## About the Scholarship

Shortly before the Spring 77 semester ended, the Student Senate unanimously resolved to form the Aparicio Gil Memorial Scholarship. At the same time the Senate set aside \$600 from that semester's budgets, thus immediately beginning the funding.

A committee of students then began the initial work of outlining the nature of the Scholarship and the various requirements that it must meet. Much of this work was complete before Commencement, where Ashley James, a Student Trustee, presented the essential plans.

The committee learned that the Scholarship will need at least \$6000 to offer one class in perpetuity and \$24,000 to guarantee full time enrollment. Loosely, the outline of the Scholarship will be to award it to a student of talent who is creatively involved in the Bay Area community.

In May Faculty Senate Chair Ray Mondini wrote to the Faculty asking for their support. In August the Student Senate organized a mailing to solicit contributions consisting, in part, of the center pages of this issue of the EYE. At this writing it is too early to determine the response, but it is unlikely that it will satisfy the minimum endowment for one class this year. Additionally, it is clear that without the student body's support the speedy establishment of the Scholarship will not succeed.

Further definition of the Scholarship and the mechanism for finding candidates and eventually awarding it has been deferred until the Fall semester begins. All those interested/concerned should attempt to take part in the discussions at the forthcoming Senate meetings.

A final note: During the summer the Student Senate arranged to have the Scholarship handled through the Institute's accounting office. Any contributions form the civic minded to the Aparicio Gil Memorial Fund will be cheerfully accepted by the cashier

THE CONTRIBUTORS; Rupert Garcia is an artist, founding member of the Galeria de la Raza and has been a visiting artist at the Institute. He wrote the essay, Sources, for the Other Sources catalog. He is presently writing a book on Mexican and Chicano-Latino murals.

Wilfredo Q Castaño holds a BFA degree from the San Francisco Art Institute. He works as a freelance photographer in the Bay Area and has exhibited in many galleries throughout California and Arizona, including Camera-work Gallery, Galeria de la Raza, and the San Francisco Museum of Art.

Patricia Acevedo and Hedi Framm both live and are involved in the Mission District community.

Jack Fulton is an instructor and past chairman of the Photography Department.



continued from page 3

Lange, Edward Weston: all were involved either teaching or advising the department at various times. The 1945-50 period is one of the golden ages.

That was when Douglas MacAgy came in and took charge of the school. He redid the whole structure of the curriculum and hired a number of new faculty members. Entirely by accident, it seems, he acquired Clyfford Still.

Still had come out to Sacramento to apply for a job and apparently it didn't pan out. And MacAgy had arranged for someone from Santa Barbara to come up to teach here. He didn't show up. Still happened to stop by the school and they asked him if he would like to teach here. He said OK and besides, MacAgy turned out to be the motivating force of that period.

It was during that time that Sidney Peterson was teaching a film class here. A number of painters got together and made a film called *The Cage* which won a number of awards. Hopefully, I'd like to try and find a copy of it and play it. At the time it was considered an important interesting underground film.

Sidney Peterson taught here on and off for several years.

During that period, for two different summer sessions, Mark Rothko taught here. Ad Reinhardt was here for one. Jean Varda, who, I guess lived in a houseboat in Sausalito, taught here. Hassel Smith and Deibenkorn--

DK: Wasn't that more in the 60's?

HM: Yeah, well Deibenkorn attended school here and then, I think he taught here. He taught in the late 50's and early 60's. he was teaching when I first arrived.

FH: Once I decided to read all of *Artforum* from the 60's on. So I started with the first volume of the bound copies available and on the lead page was a letter from Mrs. Still. Complaining in a rather bitchy tone of voice that everybody here at the Institute was riding on her husband's coattails. She recalled explicitly that Hassel Smith saying to Rothko after Still's show at the Legion opened: he's upset my applecart, I've got to learn how to paint all over again. It strikes my mind that maybe there was some friction going. The letter seemed to imply that Still left in less than a happy mood.

HM: Well, he had left in 1950.

FH: That early?

HM: He was here only about 5 years because Douglas MacAgy left in 1950.

FH: And 10 years later there was still this hostility?

HM: I don't know. I haven't run across that. Hassel Smith gave a lecture here (we have part of a tape of it in the media section) and I don't remember him mentioning it. And it didn't seem to come up in the Mary McChesney book that I noticed.

DK: Maybe you could lift that letter and put it in.

HM: It would be interesting to try to follow up on that. Of course a lot of people did use his name because he was a major artist.

Hassel Smith said in his lecture, though, that in 1949, when we had the Western Round Table modern art discussion here--

FH: That's the one that the pictures were in the last catalog.

HM: Right. It was held at the SF Museum and the panel consisted of Marcel Duchamp, Mark Tobey, Frank Lloyd Wright, George Boas, Kenneth Burke, Alfred Frankenstein--

FH: He goes back a ways.

HM: Yes, he does. And according to Hassel Smith that Douglas MacAgy asked Duchamp if he would teach here. And Duchamp said OK since I'm here, I'll teach here. He finally got him to agree to it. And MacAgy went to the Board and announced that he had gotten Duchamp as a teacher, and the Board said no. So MacAgy quit.

DK: Incredible. Why did the Board say no?

HM: I've read the minutes of that period and there's no mention of any disagreement.

DK: That's the thing about minutes, things never come out. People are very careful about keeping emotional things out minutes, it's exactly what happened rather than the emotional.

HM: I keep hoping I'll run across something that could confirm it because that's the only place that I've heard it. I think it's on the tape-- they ran out before the lecture ended. I'll have to listen to it again to see; it's the only place I've heard it.

Well, along the way we've managed to turn off a lot of people. It's really kind of sad... The Art Association, as far as I can determine, ceased to exist as a name in 61, but it went on until about 65, 66 before the membership type of organization ceased. We kept on the Art Bank until they restructured the membership. The Art Bank consisted of members who, if they qualified by having certain exhibits, could then show and be in the permanent collection. Apparently some felt that it was kind of an ingrown thing and it did not allow for new talent because the new talent quite often could not get into the shows to qualify to be a member. There was quite a bit of argument there. Finally, though, it was restructured into basically what it is today.

FH: Artist members on the Board of Trustees, instead of having an Art Association.

HM: Right. A lot of the artist members left upset about

what had happened. Whether it was better or worse I can't say. I do want to do some reading up on it and talk with Fred (Martin), because Fred was one of the major people involved in it. At the time, there were some rather nasty letters sent to the newspapers which Frankenstein published and some answers went back and forth. I will have to trace that down and read up on it to find the arguments for both sides.

By restructuring it that way it allowed for the shows we have been able to have in the gallery now. People who virtually never had a show before but are really worth it.

FH: Nor necessarily involved with the Institute.

HM: Yes. Basically young people, not necessarily from California but quite often they are. We do bring in shows from other places, from back East, Los Angeles and so forth.

DK: The new building was being constructed about this time.

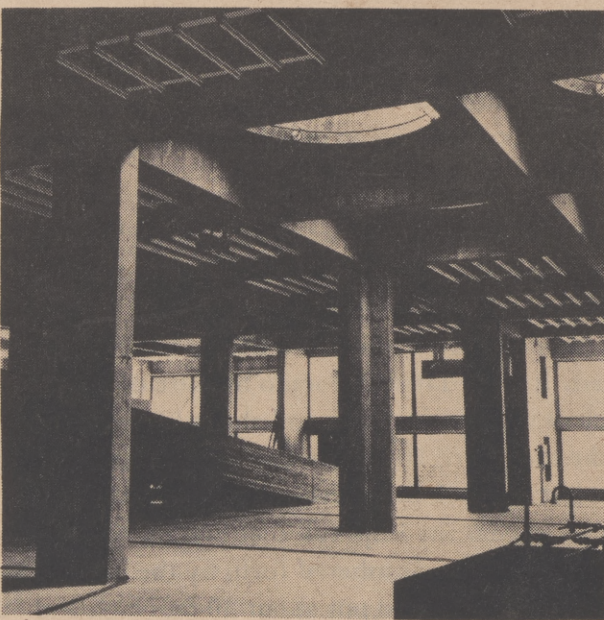
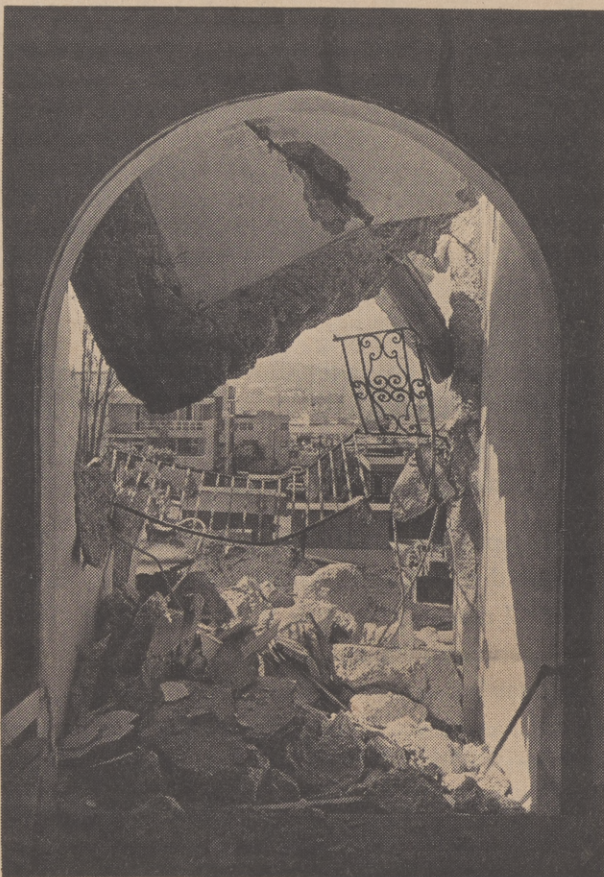
FH: When did they decide to make it? Let's start there.

HM: Well, they had tentatively done plans for the building back in 1958,59. Most of the blueprints date about 66 and later, so about 65 they really started seriously working on the new building. It was about 69 when it was finished and the building had its formal opening.

FH: Did it take four years to build then?

HM: It was four years in the planning--

DK: The building only took a year or so.



FH: Who was the architect?

HM: Pafford Keating Clay. He also did the building out at State College.

FH: The Student Union.

HM: Last that I have heard he is in Canada to avoid the lawsuits-- he's declared bankruptcy--

FH: I understand that State College is upset because he didn't satisfy code with elevators, stairs and clearances for walking. It's going to cost them about three quarters of a million to bring it up to code.

You mentioned there was a term for this sort of design.

HM: Oh yes. They called it 'Brutalism' or 'Neo-brutalism'. He's done various buildings in this style. I don't know if it's symbolic, that term, or not.

DK: It's very leading.

HM: I think the University Art Museum would come under the same term: large concrete poured structures that have tremendous expanses and just bare wood finish outside

DK: I remember going into paint in it the first year it was open. There was a terrific amount of complaining because it was cold and concrete.

HM: I think, too, with a lot of the complaints, while some of them may have been justified, many of them came from people who resented losing the backyard.

DK: Right, that's part of it-- the sentimental--

HM: A lot of people who went here before the new building would come in and they would think it was really awful; another would walk out there: "my god, what a magnificent view?" Some may have been justified but sentimentality had a lot to do with it.

DK: Yeah. I remember we just painted those walls to make it a little homier.

FH: I do have the feeling that the more I get acquainted with the old building that I like this architect's work much better than anything out there. The sensibility of the courtyard that I just discovered this week is a lot nicer. In some respects, I suppose, it's not particularly useful for outsized canvases, or has the potential of the present sculpture department.

DK: What about the Diego Rivera mural; how did that come about?

HM: Just about the time the school was being built, William Gerstle gave \$1000 for Rivera to paint the mural. Well, he realized that wouldn't be enough to bring him up from Mexico. So, Timothy Pflueger, who was I think, president of the Board at the time, talked the Stock Exchange Club into putting a Rivera mural down there. I think he got another \$1500 for that.

Then Albert Bender, who was really a patron of the arts in the true sense of the word, he helped artists individually, he gave money to the ballet, to the symphony, he set up the Anne Bremer Memorial Library in memory of his cousin; he bought some paintings or drawings from Rivera and gave them to the SF Museum. All in all, it gave him enough to make it worthwhile to come up here. They had a little trouble because of his communist affiliations, but James Phelan was a Senator at that time and through his help they got him cleared. So he came up in 1930 and he painted the Stock Exchange mural which is basically available only to members. Then he did a mural in Mrs. Sygmund Stearn's home in Atherton. He had a show or two in various places here in town. He really delighted in being wined and dined. People here got a little concerned: he wasn't getting around to our mural. But in 1931 he started the mural in early spring and by August it was finished.

Originally the wall space for the mural was outside the reading room of the loggia. But when he saw it, it wasn't big enough. He went hunting around the school and finally found a wall in the gallery. He didn't ask for any more money because he just didn't want to work that small.

The first sketch was apparently the south wall of the gallery because it shows the round window in the middle of the sketch. The second had been moved to the north wall but the center figure was a woman. It ended up as a man. The three figures in the center of the mural are William Gerstle, Timothy Pflueger and Arthur Brown Jr.

FH: I've always thought they were bankers.

HM: Let me see, Gerstle was in insurance, I believe.

Timothy Pflueger was an architect, in fact, he did the Alhambra theatre and the Castro theatre.

DK: Those are incredible!

HM: Arthur Brown Jr. was the architect of the building and the other buildings that I mentioned and the story goes that Arthur Brown Jr used to wear a hat too small for him. It always sat very much on top of his head. So when Rivera painted the mural, he painted it that way. Brown's wife objected, so he had to go back and paint the hat a little lower on his head.

There was another story that the red Bull Durham pack hanging out of the workman's pocket originally had a hammer and sickle on it. I've heard, (it's not been confirmed but I keep hearing it from various sources) that Ralph Stackpole got up on a ladder and painted it out one night. He's also in the mural, facing the mural he's on the left hand side with a gun.

FH: Pneumatic drill.

HM: Yes, a drill. I've often wanted to get up there and take an X-ray photo and see what's underneath. You could probably see it on the surface anyway.

FH: I understand that the south wall was painted gray as an anti-mural.

HM: I think somebody did that fairly recently, it was part of an exhibit and it was not done to be permanent.

FH: It's never been repainted.

Has any retouching or maintenance been done to the mural?

HM: I don't know; there's a few marks down below that need to be cleaned off and a chip came out of the scaffolding.

During the 1945 period, the style of the abstract expressionists or action painting was so extreme in style, they felt the mural detracted from it. So they lowered the ceiling of the gallery, blocking off the mural. The gallery was a more modern sort of square shape until 1957 when they revealed it again. It was when Rivera died; so they revealed the mural and had a rededication.

Some people have said it was censorship but from what I have been to determine it was not censorship of that nature.

DK: It was the needs of the current day painters.

HM: They were trying to get away from the regional painting and that whole period, and they didn't feel



like they could with it staring them in the face, so they just blocked it off.

FH: When did they put up the curtain?

HM: The curtain was put up in the 60's if I remember right. It was done so that if they felt it would conflict with a show they could just pull the curtain over it.

DK: What about those little murals up in the library?

HM: They were done by a variety of people. Victor Arnautoff, who was a student here, did three of them. Ralph Stackpole, who taught here, did two. Ray Boynton who taught here in mural painting for a number of years did two of them. There's one by William Herstle and Gordon Langdon.

They're listed in the book that the SF Art Commission put out on public art in SF. The murals were paid for, I believe, by Albert Bender.

There's two other murals. One is on the lower landing, down by photography. They were done by students. One has Spencer Macky standing in the background center. He was an instructor. Whether the students or the model are identifiable or not, I'm not sure, but I recognize him from photographs.

There's another mural, an outdoor scene with a drawing class—

FH: Halfway between the store level and the photo level.

HM: It's really gotten marked up, it should be cleaned. It was done by students; the instructor, Piazonni, taught here for quite a while.

DK: What about that one that's right on the walk around the courtyard?

FH: Sort of like a painted dedication plaque?

HM: That was done in 1927 when the building was built. If you notice, it says 1871 to 1927 and the 'RB' on the corner is for Ray Boynton. It lists the Board of Trustees at the time that the building was built.

FH: Steven Goldstine said that there used to be a canvas that they could stretch across the courtyard.

HM: Yes, you'll notice that around there are hooks in the concrete wall. They had, I guess, steel cables that stretched both ways. You could put up decorative strips or you could put a canvas over it, possibly for bad weather. Around 60 or something like that it disappeared from the photographs.

FH: He also mentioned a gazebo that could be put on top of the fish pond.

HM: Yes, they did that several times. We made a stage out of it. It was a wooden frame built to fit right into the opening of the pond. It was perfectly flat. They would make steps going up to it. We did that for the 64 Beaux Art Ball.

There is a fountain in the center.

DK: We should get it going!

FH: I've never seen it work.

HM: In the bricks there's an opening which regulates it. There's just a hole in the center of the pond and you get a pipe or something. It had various sculptures and the water would be poured over them. Course this is a bad time to think about water....

Do you remember the one day or night that we had a party and it seems like a keg or two were left over? So the next day they just put it out— somebody put on records late in the afternoon and people started dancing. Somebody put some soap in the pool. (There weren't fish at that time.) Pretty soon somebody jumped in. There were people who were thrown in and the clothes started coming off, people dancing— I did some pictures of it about nine o'clock: hand held time exposures— here was like 50 people and the majority of them nude, all dancing.

FH: Soap suds.

HM: There was only a keg or two at most and nobody was drunk. There were a few joints passed around; that was it. It was just one of those very beautiful feelings that spontaneously happened.

DK: I remember that the school would pay for the first keg and then it would be up to us. I remember collecting and then going over to Union St to buy it.

HM: What was it, \$15 a keg? And half the time you'd have cups full of foam rather than beer.

FH: Speaking of putting people in the pool: I think one of our projects for this year will be baptizing our new president.

HM: We did that to Fred Martin.

FH: Then we have historical precedence for it;

HM: There's more that I'm discovering all the time: When James Phelan died he left his mansion in Saratoga in trust to the Art Association to be maintained as a center, a home for the arts. Not just the fine arts but the arts in general. I haven't done much research on it yet, but I've got two file boxes of correspondence upstairs and the minutes.

Apparently people could apply. Sort of like places back in New England, where one could write a book. It had studios where painters could paint. At one one time the Ballet Russe was going to stay there for a while and rehearse. It would be interesting to find out all the people that did stay there, their activities. Occasionally it would be open to the school; they would go there and have picnics.

DK: What's happened with the mansion?

HM: I think there was a certain amount of money left in trust but we couldn't maintain it anymore. It was getting too expensive. Now it's being maintained by the Friends of Santa Clara County, I believe.

DK: So it's more of a Museum now.

HM: As far as I know it is still basically what he had

intended. What I want to do is a study on the period we had it and then follow it up. What happened to it. It would be interesting to go down and see it.

FH: Does most of what you know about the Institute come from the archives here?

HM: A lot came from here; I've been reading newspapers at the Public Library, at the Historical Society, magazine articles—old ones, picking up a lot of misinformation and...

FH: The correspondence would come from here?

HM: Most of the correspondence is basically here.

FH: They have some plans to microfilm it all.

HM: I don't know what's going to happen. I'm waiting to hear the first from Goldstine.

DK: When did you first start working here?

HM: 62. Actually I came up to San Francisco in 62 and decided for the first time in my life that I was going to go on unemployment. So I applied and got it. It ended up that I was managing a hotel in North Beach. It was getting to be the aftermath of the young people coming up looking for the beatniks who sort of vanished. These people were sort of left in limbo. They were after the beatniks and before the hippies and they didn't know what to do. I found a catalog for the school down at City Lights and enrolled for a class. In the Fall I stayed here and took a class or two. My unemployment money ran out in December and they wouldn't renew it because they felt I would get a Christmas job. I happened to notice a sign on the wall that they wanted help—student labor so I started working on the maintenance and various places around the school. It was 63 or 64 that I officially went on the staff. I worked in the Registrar's office as evening registrar for a while, evening cashier, receptionist, regular cashier, and into the library. When I was a student I worked in the library part time. I've worked every place, I think, in the school except for the store and the cafeteria.

FH: As far as the cafeteria is concerned that's probably to your credit.

HM: Well, the one in the old cafeteria was pretty good at times.

DK: Well, it was fun, but the food! That man and wife team down there were characters.

HM: During the 50's I understand that for a while Trader Vic's cooked the meals and then brought them over and served the meals here. That could be a good tax write off for a restaurant. They could do that for a year and then they could take their loss and then another restaurant could take over and you know, just keep alternating back and forth.

DK: That's an excellent ideal!

HM: Hmmm. That probably shouldn't go into print.

The reference to Mrs Still's letter in Artforum was inaccurate. The exact issue is Artforum, Vol 3, Sept 64, page 4, Letters, Mrs Patricia Still. Her letter was in response to an article by John Coplan, Rediscovering Hassel Smith, Artforum, Vol 2, May 64, page 28.

The photographs: Page 2: Virgil Williams, first Director, California School of Design, 1874-1886; Mark Hopkins Institute of Art, 1893-1906; CSD, 1907-1925. Page 3: California School of Fine Arts, Patio, reception, ca. 1928; Sculpture yard behind old CSFA building with students, ca. 1930. Page 10: SFAI back porch, ca. 1968; SFAI new building, ceramics area, ca. 1970.

# TOM YOUNG QUITS

I've done all  
I can for  
the Institute

Attaboy, Tom.  
We trust that you will go far.



# Store Speaks

STARTING THIS FALL, PATTI BRADY will be the SFAI Store manager. Patti is a graduate of the Print-making Department. She has worked at the store for four years, starting as a student employee. Additionally, Dan Boylan will become the assistant Store manager. He is a painter with a background in materials for all media.

The SFAI Store is a counter store: displaying as much of what it carries as is possible. As with many other parts of the school, if you don't see it—ask. The Store works on a very low mark-up, thus prices are lower than most art stores. Whatever profits that are generated are placed into the SFAI student scholarship funds.

NEW ITEMS, SPECIAL ORDERING: The Store will carry new items as they are requested, depending, of course, on whether they have the space, money, etc to order them. The Store also provides a special ordering service for those things that it usually doesn't carry. Again, ask for what you don't see— and the Store will quote you a price.

RULES, ETC: There are no student charge accounts. Checks must be written for the purchase price only. Out of State checks will be accepted for the first two weeks of classes only.

COURTESY: During the next few weeks, line will be long. Please be patient. The staff are all students with equally hectic schedules; a little courtesy will aid them in their jobs and help you survive the first couple weeks.

HOURS: Weekdays: 9AM to 3PM  
Evenings: 6PM to 8PM  
(closed Friday evening)  
Saturday: 10AM to 2PM

PLUG: There will be a brush sale the first two weeks—very low prices!!!

WISHING, WASHING  
AND WHEYYING?  
WET WHISTLES  
WITH WILD  
WASTING WEIGHT.  
WON ONE? WRONG  
WISDOM WILL WILT  
WHEN WRUNG.

—T.VA STEIN

# world studies Lecture series

- SEPT: 6: Western Culture as the Problem for the Present: Controlling Myths of Power. —Karen Hermassi Part I (of IV)
- 8: Blues: The American Art Form. —Ed Guerreo
- 12: We Can't Become What We Behold: Historical Overview of Photographic Feedback of the Human Condition. —John Collier, Jr
- 13: Western Culture as the Problem for the Present. Part II
- 15: The Black Family. —Angela Davis
- 19: The Adventures and Life Style of the Working Photographer: A Biographic View. —John Collier, Jr
- 20: Western Culture as the Problem for the Present. Part III
- 22: Black Language. —Ed Guerrero
- 26: Function and Role of Mime in Visual Communication. —Peter Kors
- 27: Western Culture as the Problem for the Present. Part IV
- 29: Alex Haley's Roots —A Critical Evaluation. —Angela Davis
- OCT: 3: Function and Role of Mime in Visual Communication. Part II
- 4: The 12th Century and Mythology. —Leah Shelleda Part I
- 6: Black People in Ancient History —Ed Guerrero
- 10: Suburbia, the Photographic View. —Bill Owens
- 11: The 12th Century and Mythology Part II
- 13: Black Literature and the Struggle for Liberation. —Angela Davis
- Last minute notice: We forgot completely WS II: Eastern.  
ALL LECTURES START AT 4:15 PM.

# Reading the Fine Print: bylaws, elections, etc.

SINCE THE STUDENT SENATE IS DIRECTLY SUPPORTED by the Student Activity Fee, it is important that the student body understand how the Senate works and its responsibilities. Further, with the Senate's elections at hand, the bylaws give any student the basis for informed participation.

This is not to imply that the Senate is the only student activity; The Diego Rivera Gallery is directed by a committee of students and the EYE is equally independent from the Senate. (Save for their budgets which are monitored by the Senate.) The now defunct Ethnic Arts Collective was at one time active in organizing shows and various cultural events as well as serving on a student committee advising the Financial Aid Office. Also, the bylaws provide for the establishment of new student activities, should the need and the desire arise.

In order to expedite the forthcoming Student Senate elections the EYE is providing a blank nomination form. The nominations will be open until Wednesday, September 12, you may nominate yourself or any student in your major. All names will be placed on the ballot. The elections will be held by each department on Tuesday / Wednesday Sept 13 + 14th The first formal meeting of the Senate will be held on Monday, Sept. 19 at 4:00 PM in the Conference Room.

## BYLAWS OF THE STUDENT SENATE OF THE SAN FRANCISCO ART INSTITUTE

### I INTRODUCTION

- A. The name of this organization shall be the STUDENT SENATE.  
B. The principle function of the Senate will be to generate, communicate and represent the views of the student body. The Senate shall participate in the policymaking of the Institute through the formulation of recommendations to the Board of Trustees and to the Administration, and its representation on the Board and the Board's various committees.

### II MEMBERSHIP

- A. The Senate shall be comprised of four students from each department who are currently enrolled at the Institute.  
B. These students shall, at their first meeting of the fall term, elect officers by majority vote: a CHAIRPERSON, and ASSISTANT CHAIRPERSON, a SECRETARY and a TREASURER.  
1. The Chairperson shall preside at meetings and shall prepare an agenda for each regular meeting from previous minutes and information submitted in writing to the 'New Business' file in the Senate office. The Chairperson shall read the previous week's minutes at each meeting for approval; when approved, the minutes shall be placed on file in the Senate office, and a copy given to the SFA EYE for publication. The Chairperson has the authority to include in the agenda matters pertinent to the Senate. The Chairperson has the obligation to intervene when the proceedings are out of order or when the discussion does not pertain to the business at hand.  
2. The Assistant Chairperson shall preside when the Chairperson is absent and shall be responsible for aiding the Chairperson whenever necessary. The Assistant Chairperson shall also coordinate special events, general election procedures, and special committees.  
3. The Secretary shall take attendance at meetings, record proceedings and record votes. Any member missing three regular meetings without first informing the Secreatry will be automatically removed from membership on the Senate. The Secretary shall prepare typed minutes of the meetings and place them on file in the Senate office at least on school day in advance of each regular meeting. The Secretary shall inform the Senate of any members' three unexcused absences.  
4. The Treasurer shall handle all matters dealing with the budget and shall make a report of expenditures at each meeting.  
C. At the last meeting of the spring semester, members shall elect persons within the Senate to be representatives for a one year term on the Board as outlined in Article IV of the Institute Bylaws. Members are eligible for Trusteeship if they have been enrolled at the Institute for one year. Student Trustees shall attend all meetings and make regular reports to the Senate.  
D. The Editor of the school newspaper, the SFA EYE, and the chairpersons of all other campus organizations shall be ex-officio members of the Senate.

### III GENERAL STUDENT ELECTION

Members shall be elected by simple majority vote among students, by department. Each term of office shall be the duration of one academic year. Spring semester representatives shall carry over into the summer term. Vacancies shall be filled as necessary.

### IV RESIGNATION AND RECALL

Members may resign at any time by giving notice at a meeting of the Senate. Members may be recalled on a motion carried by a two-thirds vote at any regular Senate meeting. When members resign or recalled, a special election shall be held in the department from which the member was originally elected, to replace the vacancy for the remainder of the term. It shall be the responsibility of the department members on the Senate to conduct special elections.

### V MEETINGS

- A. The first meeting shall take place in the Conference Room during the second week of the term.  
B. Thereafter, meetings shall be held on a regular weekly basis except during vacations, and are open to all students of the Institute. Time and place of meetings shall be clearly posted around the school in advance of each meeting. Quorum at meetings shall be two-thirds membership. A quorum must be present at a meeting in order for the Senate to vote on any measure. To vote on items of business, a motion must be made, seconded, discussion held, and then voted upon. A majority vote of those members present will carry any measure.  
C. Special meetings may be called by any member provided half of the Senate members sign a petition requesting such a meeting and stating the purpose, the time and place of the meeting. At special meetings a quorum must be present to vote on any measure.

### VII CAMPUS ORGANIZATIONS

Any four students may apply for recognition as a campus organization by presenting bylaws for the organization to the Senate.

### VII FINANCES

- A. The Student Senate shall assess a five dollar student activity fee per student per semester.  
B. All student organizations shall present written budget proposals to the Senate, in September for fall semester disbursement and in January for spring semester disbursement.  
1. The meeting to discuss budgets will be announced at least one week in advance of the meeting.  
2. Budgets submitted will be reviewed and amended at this meeting and thereafter as needed, in order that all funds may be disbursed at the next regularly scheduled meeting.

### VIII AMENDMENTS TO THE BYLAWS

The Bylaws may be amended by a two-thirds vote of a full Senate. If a member is not present at the occasion of a vote on an admenment, member must submit a signed written statement of his or her vote to the Secretary, within a week of the vote. No amendment may be passed unless it has first appeared on the agenda or unless it has been presented by a member at a previous meeting. Admenments are subject to the concurrence of the Institute's Board of Trustees.

### IX GRIEVANCE COMMITTEE

The Student Senate shall act as a Grievance Committee or shall appoint members to act as a committee as the need arises.

NAME: \_\_\_\_\_ YEAR: \_\_\_\_\_  
DEPARTMENT: \_\_\_\_\_  
GRADUATE/UNDERGRADUATE (circle one)  
PLEASE PLACE NOMINATION IN THE SFA EYE BOX OPPOSITE THE RECEPTION  
OFFICE OR IN THE STUDENT SENATE MAIL SLOT.  
NOTE: NOMINATIONS WILL CLOSE WEDNESDAY SEPTEMBER 7.